

# NEW YORK CLIPPER

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## THE SOLDIER'S DREAM OF HOME.

BY MONROE H. ROSENFELD.

The soldier dreams of home tonight;  
He sees the farm house far away;  
Within the window gleams a light  
To guide the feet that homeward stray.  
In dreams he stands beside the door,  
'Tis opened, and his mother's face  
Is bright with welcome smiles once more;  
She folds him in her fond embrace.

CHORUS.

The soldier dreams of home! Oh, sad  
The waking, gallant heart and brave!  
The night wind's breath is whispering death  
Beside you lonely Southern wave!

The soldier dreams of one who sighs  
And longs for him—his sweetheart true;  
But see! he looks within her eyes,  
Their vows of love they now renew.  
He hears no more the battle strife,  
Nor hears again the bugle call;  
She stands beside him, his fond wife,  
No shadows 'round their pathway fall!

The soldier's dream is past and fled;  
He stands before the lurking foe!  
Within his manly heart no dread,  
He bravely strikes the victor's blow.  
Alas! his mother, sweetheart true,  
In yonder farm house far away,  
Forever wait their boy in blue,  
Asleep beside yon Southern Bay!

## TWO SINNERS OF PLEASANT VALLEY.

BY FRANCIS M. HARDY.

"Are you a Yankee?" he asked.  
His voice was gentle, his manner apologetic; I  
thawed instantly and replied:

"Yes."  
"What part?"  
"Colorado."  
"Colorado—well, I'm jiggered!" And, his face  
all smiles, the stranger ran on: "You don't say so.  
Ever get so far north as Caribou?"

His look was so wistful I should have chanced a  
lie just to please him, but I was speaking the truth  
when I answered:

"Yes—I lived there two years; ran the Cardinal  
Mill and Mine in the early seventies."  
"Then you are Frank Howard?"

"Yes; and you?"  
"Harrison Snowdon. I only got down Caribou  
way six years ago. Prospecting over in the Middle  
Park before that. May I join you? I'm just starv-

ing for a talk with somebody."  
I told him to sit down; told him I was glad to see  
him. And I was. I am not given to sudden fancies,  
but I liked him. He was a handsome man; that is,  
handsome as we class men on the Range; frame  
built for rough ways and weather; clear of skin,  
eyes two bits of Colorado sky; beard long, soft and  
brown. But it was his voice that took me, for it had  
that peculiar note common to men who live among  
the mountains, men knowing the voice of Nature  
better than the voice of man.

Snowdon drew up his chair and placed his glass  
of whiskey on my table, and a moment later we were  
deep in talk of Rocky Mountain days, ways and  
people. At last, our camp talk having run to dregs,  
I asked:

"What are you doing in London?"  
My question wiped the smile from Snowdon's  
face, revealing lines I had failed to notice before,  
and there was a nervous break in his voice when  
he answered:

"Come over to sell my tunnel."  
"Have you sold it?"  
"Yes. Tom—that's his name, isn't it?"  
"Yes."

"Tom, bring us two more of the same."  
When the glasses had been placed on the table  
Snowdon said:

"Howard, I've got a kit of trouble heavier than I  
can manage alone; you'll help me if you'll let me  
talk. May I?"

"Go ahead, old boy, and don't forget you're talk-

ing to a man from your old camp."  
That is what I said, for I felt for him somehow?  
There were lines in this man's face, and a hunted  
look in his eyes that I knew were not born in the  
Rocky Mountains. I wanted to help him. My  
heart must have got into my words, for Snowdon,  
without further question, began his story.

"My tunnel, Howard, was down in Pleasant Val-

ley—the old McDonald claim. You must remember  
the Scotchman?"

"Yes, I remember him; hot old party."  
"Well, I knew every inch of the hill over that  
tunnel, and believed I could open up, by the tun-

nel, some blind lead no one had tapped from  
Caribou Hill. That's why I bought the tunnel when  
old Mac died; why I put all my cash and five years'  
work into it. More than once I was for chucking  
it, and I would if it hadn't been for the Ames folks.  
Ever meet Ames?"

"No; he must be a newcomer."  
"Of course," exclaimed Snowdon, "he came to  
Caribou after I did. Ames farmed that little ranch  
in Pleasant Valley; no good himself; drunk six days  
out of seven, gambling the other day. His father  
was a rich Boston man, who couldn't hold the boy  
in, so pensioned him and put him out of sight. I  
never took any stock in Ames, but his wife, Clara,  
and their little child, Jessie—why, in a short time  
they were the whole valley to me. There is some-

thing mighty fetching, Howard, about a free  
moving, high spirited woman; and this Clara Ames,  
she was both. Maybe it was the Colorado air, may-

be it was getting away from a bricked up city; I  
don't know just what it was; I do know they were  
both awfully alive, and the sight of such live peo-

ple set my blood tingling as it never tingled before.  
"Clara and Jessie used to come to the mouth of  
my tunnel about noon every day; this was the time  
when I came out to eat my dinner. They both  
seemed to take to me, I don't know why. Maybe  
they'd never seen a chap as queer in get up and  
ways. Maybe, too, it was only my fiddle, for I had

a 'sure enough' fiddle, and could make it sing.  
Clara, she was always wanting me to play. And  
when I'd play she'd curl up on the sand and 'pear  
to catch every note. I don't believe one got past  
her. When I wasn't playing she'd nag me to talk  
about myself—where I'd lived, what I thought  
about this and that; she couldn't seem to hear too  
much about me. It seemed strange to me, and I  
puzzled over it at first; then I stopped puzzling, and  
enjoyed being alive.

"Well, so things jogged along till October and the  
first snow. Then something happened.  
"One night the 'Greaser' Boy rode up from the  
ranch with a message from Clara. 'Jessie ill—and  
she wanted me.' It didn't take me long to get

plans. I loved Clara, and she loved me—those two  
things were clear as day. If I stayed in the Valley  
there would come trouble. We were boy and girl  
yesterday; we would be man and woman the next  
time we met. Luckily, so it seemed to me that night,  
Simpson, a mining broker in Denver, had written  
me a few days before that he could sell my property  
for \$16,000 if I would go over to London and close  
the deal. Before that night ended I decided to  
close with his offer and go—without seeing Clara  
again. The old Valley doctor was a splendid fel-

low, and would stand by Clara; she'd miss me, feel  
hurt at me, I knew. It wasn't a pleasant road I  
had marked out to travel; but then the choice  
wasn't between a good and a bad road, but between

o'clock; we must not be seen together in Denver.  
That was my answer, Howard. When the woman  
you love gives you such a choice, by God, she  
doesn't give you any choice. Isn't that so?"

He did not give me time to answer his question,  
but ran on:

"That night we left Denver together; both very  
quiet, both very happy; after the first plunge it  
didn't seem a bit strange. Queer, wasn't it?"

"There's not much to tell about our journey,  
except that I soon discovered I'd have got along  
badly without Clara, for I had never been east of  
Denver in my life and was a child at traveling;  
Clara, it seemed, had been everywhere. And she  
was so happy, Howard. When we had placed a

signal from me, brought two new glasses of grog.  
The noise of the glasses as they were placed on the  
table, called Snowdon back from his dream, and,  
pulling himself together, he resumed his talk; but  
speaking slowly now, for his tide of happiness  
was swinging to the ebb.

"My! Howard, how happy we were during those  
first days in London! We tramped about to all the  
old palaces, old cathedrals, old parks; sometimes  
we merely stood still and took in the wonderful  
crowds and streets. It was a glorious thing to be  
alive. Clara had read about all the places, had  
visited most of them before, and she was so happy  
telling me everything and showing me everything.  
We liked the old Abbey best; somehow, it always  
carried us back to the Range. Well, like that  
a month passed away, then Clara began to feel  
London air a bit heavy; her mother's old heart  
trouble showed itself; so I took a cottage down at  
Richmond, out of London fog and noise. My tun-

nel had been sold and part payment made, and I  
had plenty of money.  
"There is no good telling of the happy times we  
had in that little home—our home—the only home,  
Howard, I had ever known in all my life. I don't  
believe I could tell you if I tried. But every day,  
when I got through my work in the city, I always  
hurried back to Clara, and then we had a walk or  
drive, or perhaps a row on the river till night sent  
us indoors with something brighter and warmer  
than Colorado sunshine in our hearts. We did not  
plan the future; only one thing had been arranged  
—we would pass the Winter in Egypt; this was  
Clara's idea, not mine. Dashed if I knew exactly  
where or what Egypt was.

"One night—it was last Thursday—I was kept in  
the city later than usual—about two hours later—  
and it was dark when I got home. When I opened  
the door I called out, 'Hulloa, sweetheart, here I  
am; sorry to be so late.' I got no answer, 'Per-

haps she's out walking,' I said to myself, and went  
into the dining room—there was Clara sitting in  
her chair by the window.  
"Didn't you hear me, sweetheart?" I said.  
"Asleep are you?" and then, bending down, I kissed  
her. Her forehead was like ice. I must have gone  
mad then, for the servant came hurrying in to see  
what was the matter. She saw at once what had  
happened—saw that Clara was dead, and — God  
help me, I can't go on."

Snowdon sprang from his chair, walked rapidly  
to the opposite side of the room, turned quickly,  
and, with a few long strides, was again facing me.  
Passion in his face, passion in his voice, he cried:  
"That was one week ago; since then I have been  
out of my senses; God only knows how I've kept  
from killing myself. Perhaps Clara has kept me  
from that. She was a good woman, Howard; I'd  
like to go to her this moment, but suicide wouldn't  
send me to where she is now."

Dropping into the chair, Snowdon covered his  
white face with his big hands; strength and story  
had reached their end.

It was midnight, a crowd of men from the music  
hall at the corner trooped into the smoking room.  
The sound of many voices and of laughter fell on  
my spirit with the chill of an east wind. I touched  
my companion on the shoulder, and said:

"Old boy, you must come home with me. I've  
lots of Colorado pictures. A few days' rest will  
pull you together. Come on."

Snowdon got up, drew on his overcoat and fol-

lowed me, taking my arm as we passed into Little  
Queen Street, and dividing the scant shelter of my  
umbrella. The narrow footpath, however, soon  
forced Snowdon to drop my arm and fall in behind  
me. When Holborn was reached, believing he was  
at my heels, I hurried across the muddy street; but,  
turning a moment later to ask a question, I discov-

ered that he was not behind me. A backward  
glance, however, solved the mystery. A young  
beggar woman, carrying a babe, had stopped him  
on the opposite corner, and he was giving her a  
handful of silver.

"Come along, Snowdon," I cried.  
"Coming," he answered.

Then, turning slowly, his eyes still following the  
retreating beggar, he took a long step into the  
muddy street, slipped, fell; a cab swooped out of  
the darkness, and—Snowdon, of Pleasant Valley,  
was over the edge of the world and into the Valley  
of the Shadow of Death.—Black and White.

## BLUNDERS IN SONG AND PROGRAMME.

I suppose all composers have had a laugh over  
the extraordinary mistakes which sometimes oc-

cur in the first proofs of their songs. I remember  
years ago writing a very sentimental love song in  
which the line occurred:

"I've never once regretted the vow I made that  
day."

My feelings may be imagined when I found they  
had printed

"I've never once regretted the row I made that  
day."

And once, when I set Shelly's "Widowbird" to  
music, the first proof actually arrived with a deep  
mourning border round the pages! In Herrick's  
lovely poem, "To Blossoms," the lines beginning

"But ye are lovely leaves, where we  
May read how soon things have their end," were  
printed:

"But ye are lovely leaves, where we  
May read how soon things have their end."

I suppose the printer's devil had been hurried  
over his breakfast that morning—at least there was  
a comically hungry ring about his edition of the  
celebrated little poem, which made me long to re-

turn the proofs inside a hamper! And once the  
following amusing mistake occurred in the pro-

gramme of one of my own concerts.  
A well known singer and very good friend of mine  
was down to sing my two songs, "To Mary" and  
"Crabbed Age and Youth." But the newspaper  
announced something very different! Not content  
with drawing up a programme of my concert, it  
drew up a programme of my future, for I read as  
follows:

Mr. Blank  
To Mary Maude Valerie White.  
Crabbed Age and Youth.  
—Cornhill.



EDGAR L. DAVENPORT







## Miscellaneous.

**ROSTER AND NOTES OF F. C. PERRY'S PAVILION "UNCLE TOM'S CABIN" CO.**—We have been out twelve weeks and doing a big business. We have worked in Iowa most all

two donkeys, four bloodhounds and two ponies. F. C. Perry, proprietor and manager; Lou Brooks, stage

Fraser, from F. Fuller, leader of band and orchestra. The cast includes: George F. Stone, as Wallace Ross; H. C. Hanson, Malcolm Anderson, E. J. Sutton, Clara Thornton, Little Goldie Beach, Leola Harris, Rosalia Banks and Millie De Long.

Arrangements for the production on the road, which will start in New York, will be made by J. C. BELMONT who has joined the Walcott Balloon Co., to finish the season.

**THE SHIP OF MANILA BAY** is the invention of the La Fure Bros., who have put on several productions of a like character in Paris, France. The first exhibition of the ship was in 1890, and since that time over a hundred and fifty people are employed in this production. The ships are a reproduction of Dewey's fleet, and are constructed of iron and steel, and are 100 feet. Special fireworks are being prepared, and the destruction of the Spanish fleet will be realistic. This enterprise will be under the direction and management of Wallace Ross and his company of aquatic experts are playing at the Hartford (Trust Park) this week. They will then go to New Haven, where they will be blowing up the battle ship Maine, as put on by Wallace Ross. At each performance a miniature torpedo will be fired at the Spanish battle ship, sending it 50 feet in the air.

**THE STAR COMPANY**, of playing small towns in Massachusetts, opens Sept. 19. The company: Port Johnson, John W. Johnson, George W. Johnson, George W. Johnson, Jones Sisters, souther; Chas. Matheson, comedian; the Williams, pantomimists; Forrest Brown, pianist.

[illegible]

and is now sole proprietor and lecturer of the  
scot Indian Medicine Co., No. 1, the only one

**DISTRICT OF COLUMBIA.**

**Washington.**—Last week marked the end of the Summer comedy season at our popular theatre. The players who have been here since the first of May must content themselves with vaudeville at the Roof Garden or at the suburban places of resort. Luckett & Dwyer's Columbia Theatre had a farewell bill by the George P. Owen Comedy Co., presented at its last performance. To week was added during the last half of the week Tom Taylor's farce, "To Oblige Benson," as good measure, drawing excellent houses at the close. Taken as a whole, the Summer comedy season has been quite successful so far to its managers and has been quick to add more than to perpetuate Summer comedies, and the company has at all times been well liked, and the individual members have made hosts of friends. Among the comedians appearing were John Lancaster, Alexander Kearney, J. R. Furlong and John Bass, Maudo Haslam, Agnes Findlay, Margaret Mayo, Dorothy Nammrack, Florence Welbesman, Elmore Armstrong and Sallie West. Of the company Maudo Haslam has signed for next season with "The Marquis of Michigan." Williams Ingersoll will return to his old place in Nat Goodwin's Co. James O. Barrows goes with John Drew, Edward Mackay and Charles Corbhan to New York. It seems to be to have a prominent role in Charles Corbhan's latest offering.

**GLEN ECHO PARK AMPHITHEATRE** had a fine vaudeville bill last week, contributed by the Belmonts, Swiss Chorus, Chas. H. Brown, and the Gaiety Girls, by the principals of the late Harry Opera Co., Charles Hawley, Frank Deshon, Allene Grater and Viola D'Arman, under the direction of George P. Towle. This week, Robert Johnson, Imogene Comer, Fred and Saville, and the Patterson Brothers. Next week opera will be inaugurated at this place by the Jaxon Opera Co., opening in "Martha."

**NIXON ROOF GARDEN** was slightly overcrowded last week. A very good bill was presented. Among the people booked for this week are Leola Mitchell,

DELLIE KILIS, Ethel Le Van and Pauline Moran. . . . .

CAMP ALFRED THEATRE had also a prime vaudeville bill by the famous Electric Clark, Electric Clark and the Bellinos, Carlotta Gilman, Lew Platter, Carrie Behr, May Jordan and Arthur Tempest. . . . .

NOTES.—The Lafayette Square Grand Opera House, under the management of Ulrich L. Painter will continue as heretofore under the direction of Nixon Zimmermann, and will open the latter part of August. George Rawlings has been re-engaged as treasurer, a place he has filled the past two or three seasons. . . . . Manager George Luckett, of the Grand Opera House, has been domiciled for the past several weeks, looking attractions for next season. The house is the only one in Washington now having a tenant that is independent of the theatrical syndicates. . . . . Manager Harry Rapley, of the Grand Opera House, has been domiciled and co-operating with his family. T. Arthur Smith, the treasurer, is on his farm in Maryland, while Ed Shaw, the assistant treasurer, has gone with his family to his home in Wisconsin. . . . . Kerman's Lyceum Theatre is being entirely refitted and renovated, within and without, preparatory to an early opening. Charles Shaw, of the Grand Opera House, New York, is putting in his season at the Grand Park, in charge of the box office of the Amphitheatre. . . . .

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**INDIANA.**

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**Frankfort.**—The Columbia Theatre has changed management, the new manager being J. J. Aughe. Mr. Aughe brings to the Columbia Theatre a long experience covering a period of fifteen years. He is the man who projected the erection of the Columbia. It was built at a cost of \$50,000 and has made money every season. Considerable improvement will be done this season. . . . . The Columbia Theatre will be ready for the opening, which will occur on August 30, by Blaney's "A Boy Wanted" Co. . . . .

**Fort Wayne.**—Robison Park Theatre continues to draw large patronage, which increases as the season advances. It will be done this season by Mrs. A. A. Edwards, Edward Reynard, R. M. Spencer, O'Brien and Collins, Frank Murphy and Frank Hall, and a cinematographic exhibition. . . . .

**Indianapolis.**—Pawnee Bill's Wild West due July 30. . . . . Kingling's Circus comes Aug. 1. . . . . The Park Theatre will open 8 with the Georgia Minstrels. . . . .

—Ion Carroll has secured Annie Mitchell and husband, W. H. Behlman, for the Boston Idealists. . . . . The Idealists will be featured. Mr. Carroll will use three of Mitchell's own plays. . . . .



## Vaudeville and Minstrel





**WAR FROM CHICKAMAUGA.**—Fred and Nellie Day, formerly with the Fay Foster and other well known combinations, are the principal attractions at Camp Thomas Theatre, in the big military camp at Chickamauga, Ga. Fred, who is an actor of regular, is commander of the company E, of the First Kentucky Infantry, better known as the "Louisville Legion." At the close of the St. Louis engagement of the Fay Foster Co., last week, he was immediately appointed a sergeant in the Springfield Infantry. Her husband will leave for the front, where he expects to relinquish the commissariat and resume his natural place on the firing line. Daily expects to serve out his full two years' term of enlistment before he returns to the business.

**MANAGER SAM A. SCRIBNER** has completed arrangements for both of his companies for next season, and is prepared to open the campaign. The roster of Sam A. Scribner's Harry Williams' Co. is: Four Cohans, three Polo Bros., Elmore Sisters, Waterbury Brothers and Tenney, Jones, Grant and Jones, Emersons, Emerson and Emersons, Charles Vance and Webb and Huxton. The company opens Oct. 3, in Chicago, Ill. The Gay Morning glories include Dorothy Neville, Miles and Mignon, McPherson and Hill, Preston and A. Night, the Metropolitan Three, the Four Bellville Sisters, McPherson and Hill, West and Fowler, Mable Waite, C. and Sabine, West and Fowler, Mable Waite, Hart, Carrie Well, Nellie Cole, Janet Fiske, Doria Parker, Emma Jordan, Pearl Russell and Sallie Moran. The company will commence rehearsing July 25, at Miner's Bowery Theatre, this city, and open Aug. 7, at the People's Theatre, Cincinnati, O.

**ABE LAVITT'S RENTZ-SANTLEY BURLESQUE CO.** next season will be among the strongest organizations on the road. The first part and burlesque will be a departure from the ordinary. One of the strongest features will be the up to date burlesque on the present war and entitled "Yankee Dewey Dandy." The burlesque will be a new feature, and will be a novel and sensational feature. The book and music of "Yankee Dewey Dandy" is from the pen of Mathew Woodward, who will stage and produce the productions. The scenery is being painted by L. J. Woodward. The costumes are being made by L. J. Woodward. The company is engaged: Lottie Elliott, Sisters Engstrom, Walker Sisters, Barth and Fleming, Johnson and Gorman, Van Leer and Barton, Charles Robinson, Richard Ward, May, Lily, Lily, Jessie Stewart, Frankie Luman, Fredrick La Mar, Bessie Sheldon, Kitty Charles, Wm. Johnson, Ed. Oliver and R. H. Brock. Season opens Sept. 5, at Fred Waldman's New Theatre, Newark, N. J.

**COURTNEY BROS.** are engaged with H. Henry's Big Minstrels.

**CHURCH AND BOOTH** have closed with the Barlow Bros. Refined Shows.

**HARRY AND SADIE FRIEDL** were engaged after their first performance for two weeks at Hamilton Park, Guttenberg, N. J., and will be playing this week at the Casino, Rockaway Beach, L. I.

**ESSIE GARNETT** (Mrs. Bob Mack) mourns the death of her baby, which died July 14.

**PAUL DRESSER** presented Caroline Hull with an American flag, and she sailed for London, Eng., July 20.

**JONES AND SUTTON** closed a season over the New England circuit of parks July 23, at Ottawa, Can.

**MANAGER ED. F. RUSH** announces: "The first of my companies to open will be the Bon Ton Burlesques. Everything is in readiness for the commencement of rehearsals, which begin in Philadelphia July 30. I have several novel achievements to startle the burlesque sphere with. The new scenery is a new Fourth of July celebration. The artistic talent have all reported as rested from their summer vacations, and as usual, the Bon Tons will again be the first in the field."

**GUS A. WARELL** and Prof. Wallace appeared for the seventh year at Baltimore, Md., and also entertained the inmates of the different orphan asylums at the annual excursion tendered to them by J. M. Gusk, making the tenth year.

**CLIFF W. GRANT** writes: "I received forty-three answers to my card in last week's issue. I have not signed yet, but expect to before the week is out. I have had so much trouble in the past two weeks, lifting shows from town to town, that I am going to hold off this time and get a show with good management."

**NATTEK** writes: "I have just written and composed a new patriotic song entitled, 'After the Struggle's Over,' published by the McKinley Music Co., which I consider one of my best compositions, also one which will gain as a new patriotic song, successful 'My A. Winner.' After the Struggle's Over will be introduced soon by several singers, among the number Maud Raymond, Mae Raymond, Annie Hart, Carl Wilson and Florence Emmett, who are already rehearsing it."

**THE NOTTINGHAM COMEDY FOUR** have signed with J. M. Turner's Vaudeville Co. for next season.

**MADRID C. FITZGERALD** sails for England July 27.

**MR. AND MRS. THEO. A. METZ** are in Germany, on a vacation trip.

**JOSEPH P. CAREY**, the past season with the "Coon Hollow" Co., is spending his time at both playing cards and summering at Bayonne, N. J. He plays a return date at Tony Pastor's, this city, last week, and is booked at Pleasure Palace week of July 25. He has signed for next season with A. H. Woodhull's "High Rollers" Co.

**THE BROADWAY BURLESQUES** will open Aug. 20. The season is booked solid for week weeks. Lottie Gilson and John Kernell will head the strong company, and two special sets of elaborate scenic displays are in course of preparation.

**JAMES R. ADAMS** writes: "In reply to my ad, in last week's CLIPPER, I received a number of offers for my pantomime skit, 'Pico,' also a lot of open time from managers of one night stands who misunderstood my ad, thinking I was going to book my big pantomime on the road. This is a mistake. I am only booking the vaudeville and burlesque, and also received an offer from a well known repertory manager for the coming season, to be featured with his company to do a line of short pantomimes."

**ALBERT DASHINGTON** has concluded a week's engagement at Skowhegan, Me., and this week is at York Beach.

**NINI DIVA'S EUROPEAN SENSATION**, a departure new to the burlesque houses, will open its season in August and comprises some foreign stars, especially imported for this organization, headed by the French star, Mlle. Nini Diva, who has just returned from Paris.

**MANAGER J. G. JERMON** writes: "These are busy times. I am having the Lyceum Theatre, the original home of the burlesque, in Philadelphia, entirely remodelled, and a cost of \$10,000. To be ready to throw open the doors early in August and show the Lyceum clad in her new raiment from pit to dome. I have spared neither pains nor expenses in refitting the house, and feel assured that I can venture to say the Lyceum will be one of the model burlesque houses in the country. The season is booked solid with the best burlesque and vaudeville attractions traveling."

**JAMES AND SADIE LEONARD** play the Garden Theatre, Cleveland, O., this week.

**MANAGER DAVID TRATTEL** writes as follows regarding Jermon's Black Crook Extravaganza: "Just a little about last season's extravaganza. As usual, we will again be in the lead to compete for higher honors than those already bestowed upon us, and add many new laurels to our long list. We will make our third annual tour, and we will be bigger, brighter and grander than ever; in fact, the Black Crook this year will be a revelation to the burlesque world. Having secured the services of the best talent obtainable, we will present an extravaganza company that will make them talk."

**WILBUR MACK** is now working with Isabelle Hanigan. They played at the Renwick Theatre, Ithaca, N. Y., week of July 4, and will play a return date this week, July 25.

**THE ELECTRIC CLARK SISTERS**, Alice and Maude, have finished two weeks at Camp Alleg, and open July 25 at Electric Park, Richmond, Va.

**JAMES DELAPHON** goes with the Robin Hood Burlesques.

**SAM LUCAS** closes at Willow Dale Park after a seven weeks' engagement under the management of Frank W. Mead.

**EARL AND WILSON** played Savin Rock Park, New Haven, Ct., week of July 18, and this week are at Westwood Park, Mass. They signed with Robert Fulgura's Hopkins Trans-Oceanics for the season of 1898-99.

**HOWARD AND ALTON** closed a three weeks' engagement at Baldwin Park, Quincy, Ill., on July 25.

**LOLAINE DREUX** has joined her husband, Juno Salmo, in Chicago, where they will remain for a few weeks.



THE ELMORE SISTERS

Have gained their present enviable standing in the profession after only four years of stage experience, their first public appearance having been made in Atlantic City, N. J., July 20, 1894. So well did their eccentric comedy act succeed that an engagement at Keith's Theatre, Boston, Mass., resulted. Proctor's theatres and houses on the Keith circuit followed, along with several engagements at independent houses. When they brought their act to Tony Pastor's, April 27, 1896, they won immediate success and were secured by Manager Pastor for two tours with his road company, besides repeated engagements at his house. One sides with the Rentz-Santley Co. gave them experience in burlesque. May appearing as principal girl and Kate doing eccentric characters. During the past year they have played engagements in all prominent variety houses, their sayings including a long run on the Orpheum circuit and repeated appearances at the Castle-Hopkins houses. They have been secured by Manager Sam A. Scribner for next season, to appear as one of the features of Harry Williams' company, and will follow that contract with an indefinite engagement in England, where they open June 1, 1899, at the Palace, London. Kate's strikingly original character work has brought the act into extreme popularity, and has been materially assisted by May's bright stage appearance and pronounced talents. They have three or four eccentric comedy acts which they present, and they display commendable enterprise in continually adding new material and furnishing that in hand. They were both born and brought up in Brooklyn, N. Y., where they still reside and where they are invariably counted on as special favorites. One of the evidences of their substantial progress in the profession was a recent liberal purchase of war bonds, thus placing them among Uncle Sam's financial backers against all comers.

**HILL AND EDMUNDS** were at Oswego Beach, Oswego, N. Y., last week, and are at Longport Park, Chester, Pa., this week, with Wilmington, Del., and Atlantic City, N. J., to follow.

**REED AND HALVERS**, late of "Hogan's Alley" and "Railroad Ticket" companies, have signed with May and Mack for "Finnigan's Four Hundred."

**LOTTIE WALTON**, last season with E. C. Howard's "When His Wife's Away," has signed with Murray & Mack for "Finnigan's Four Hundred."

**GALLAGHER AND EVANS** played Broad Street Park, Richmond, Va., last week; this week, Columbia Park, Portsmouth, Va.; week Aug. 1, Central O. Park, New York City. They leave for London, Eng., week of Aug. 8, to open at the Alhambra Theatre.

**WILLIAMS AND MELBURN** played a return date at St. Aspinquid Park, York Beach, Maine, last week.

**CASTELLAT AND HALL** have just closed a circuit of eight weeks of parks, and will spend the next three weeks in the Blue Grass country of Kentucky with the Burke-Castellat's, whom he has not seen for the past fifteen years, who resides at McAfee, Ky.

**HARRY EDSON** and his musical dog finish the Burke circuit next week at Sandusky, O. He then plays the Burke circuit, opening at Jamestown, N. Y.

**PROF. C. L. EDWARDS**, with "Bonner," the talking and writing horse; Lillian Burbank and her manager, "Dynamo," and Dot Wilona, with class of educated dogs and monkeys, recently played the Burke circuit, opening at Sandusky, O., and Haver's Park, Lima, O., are booked at Sandusky, O.; Terre Haute, Ind., and Columbus, O.

**MR. AND MRS. BYRON SPAUS** have finished the Burke circuit at Pleasant Beach, N. J., next week.

**THE PATRICKS** closed at Pleasure Palace, Mass., July 17, for two weeks. Will A. Patrick has closed contracts for to furnish the special attractions at Troy, Pa., and Montpelier, Vt.

**CLARK AND LESTER** had their engagement at the Empire, Atlantic City, N. J., extended another week after their first performance, July 18.

**FRANK HALLACRE** writes thus to THE CLIPPER: "I wish to say that I have received unfair treatment from the managers of one night stands who misunderstood my ad, thinking I was going to book my big pantomime on the road. This is a mistake. I am only booking the vaudeville and burlesque, and also received an offer from a well known repertory manager for the coming season, to be featured with his company to do a line of short pantomimes."

**ALBERT DASHINGTON** has concluded a week's engagement at Skowhegan, Me., and this week is at York Beach.

**NINI DIVA'S EUROPEAN SENSATION**, a departure new to the burlesque houses, will open its season in August and comprises some foreign stars, especially imported for this organization, headed by the French star, Mlle. Nini Diva, who has just returned from Paris.

**MANAGER J. G. JERMON** writes: "These are busy times. I am having the Lyceum Theatre, the original home of the burlesque, in Philadelphia, entirely remodelled, and a cost of \$10,000. To be ready to throw open the doors early in August and show the Lyceum clad in her new raiment from pit to dome. I have spared neither pains nor expenses in refitting the house, and feel assured that I can venture to say the Lyceum will be one of the model burlesque houses in the country. The season is booked solid with the best burlesque and vaudeville attractions traveling."

**JAMES AND SADIE LEONARD** play the Garden Theatre, Cleveland, O., this week.

**MANAGER DAVID TRATTEL** writes as follows regarding Jermon's Black Crook Extravaganza: "Just a little about last season's extravaganza. As usual, we will again be in the lead to compete for higher honors than those already bestowed upon us, and add many new laurels to our long list. We will make our third annual tour, and we will be bigger, brighter and grander than ever; in fact, the Black Crook this year will be a revelation to the burlesque world. Having secured the services of the best talent obtainable, we will present an extravaganza company that will make them talk."

**WILBUR MACK** is now working with Isabelle Hanigan. They played at the Renwick Theatre, Ithaca, N. Y., week of July 4, and will play a return date this week, July 25.

**THE ELECTRIC CLARK SISTERS**, Alice and Maude, have finished two weeks at Camp Alleg, and open July 25 at Electric Park, Richmond, Va.

**JAMES DELAPHON** goes with the Robin Hood Burlesques.

**SAM LUCAS** closes at Willow Dale Park after a seven weeks' engagement under the management of Frank W. Mead.

**EARL AND WILSON** played Savin Rock Park, New Haven, Ct., week of July 18, and this week are at Westwood Park, Mass. They signed with Robert Fulgura's Hopkins Trans-Oceanics for the season of 1898-99.

**HOWARD AND ALTON** closed a three weeks' engagement at Baldwin Park, Quincy, Ill., on July 25.

**LOLAINE DREUX** has joined her husband, Juno Salmo, in Chicago, where they will remain for a few weeks.

**NOTES FROM BARLOW'S MINSTRELS.**—We are now in the eighth week of our summer season, and have met with success in each one of the parks we have played, and the records in all places. Our show has been pronounced by all the public press and managers as being the best and finest equipped minstrel show in the business. We have been offered return dates in every place we have played. Harry Ward, manager, was entered second in Euclid Beach Park, Cleveland, O., by Will Vail of the Hi Henry Show. Mr. Henry and a great many of his company saw our show there. We were given a royal reception by Manager Lodge, R. P. O. R., and had a very entertaining social session the week of July 3, at which place we play a return date week of Aug. 1. We had the entire Gorton's Minstrels to witness our show July 21, and renewed old acquaintances and had a very pleasant time together. Will James, tenor, joined our show in Cleveland last week, which strengthens our singing party considerably. We had a very pleasant visit from our old friend J. Marcus Doyle, who stayed with us Thursday and Friday. Taken together this has been a very pleasant and prosperous season. The boys have enjoyed themselves hugely at these very popular and pleasant summer resorts. We have a very strong and elegantly dressed first part, and old friends hold their own with the best of them. The ballads of "The Little Minister," Arthur Samson and Ed. Samson are very finely rendered. The comedy, by Harry Ward, Fred Baldwin, Hugo Cannon and Fred Russell does not fail to do its duty. Harry Ward is a high class comedian. The laughing song is a high class song. The hard and the back dancing of Hugo Cannon makes the audience yell. The closing of the first part, "Arrival of Prof. Sousa and his band," and the "Remember Me, Maine," simply raises the roof. In the old Willie Hall, telling globe and club expert, does a wonderful act. His manipulation of the clubs while on the globe is marvelous. Harry Ward is a very clever entertainer, and in his monologue keeps the audience in a roar for half an hour. Current and Baldwin did a high class musical act, replete with good music and comedy. Ed. Samson's "Trocadero Four," in his own sketch, "The Telephone Agent," are making a go and doing some singing. The four now consist of Ed. Samson, Arthur Samson, Arthur and Will James. Zella, frog man, is closing the show, and, as usual, his act is good. We play parks until September and then go into our regular season.

**REMEMBER THE MAINE** waltz song and refrain, by Frank A. Bush, is reported to be having a very large sale. Mr. Bush states that he has sold several thousand copies in the last week, and is now closing a deal with a large firm who take 10,000 copies of this popular waltz. The song is a high class song, and is taking melody. It is written in slow waltz time. The title page has a picture of the Maine explosion and other views printed on enamel paper and in striking colors. Mr. Bush has out some very neat and elegant colored pictures of the Maine, and printed on the buttons are the words: "Remember the Maine" Waltz Song and Refrain. Frank A. Bush, composer, Belleville, Kansas. These buttons are sent to all customers for three weeks. The Maine explosion is a high class song, and is taking melody. It is written in slow waltz time. The title page has a picture of the Maine explosion and other views printed on enamel paper and in striking colors. 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## Under the Tents.

**MINNESOTA.**

**Minneapolis.**—At the Metropolitan Opera House the Henderson Stock Co. continues to draw good business. "Our Boy" is the play July 25, and "A Scrap of Paper" 26. The company will return to Minneapolis the week of 31.

**PALACE THEATRE.**—Manager Horner announces the following for 25 and 26 week: The war plays, Broderick Comedy Co., D. C. Broderick, Chas. Gay, Chas. Anderson, Mr. Russell, and the stock company. Business is fair.

**BUFFALO BILL'S** Wild West is billed for Aug. 8. .... On July 21 the Elks B. B. Club and the ex-collegiates played a game for the benefit of Perry Warden, the great first baseman, whose injury to his knee is such that he will probably never play again. The Elks won. There was a substantial











## Baseball.

## LEAGUE-ASSOCIATION.

## New York Played Clever Ball Last Week—Results Elsewhere.

## New York vs. Louisville.

The threatening weather had all to do with the small attendance at the Polo Grounds, this city, July 19, when the New York and Louisville teams played the final game of their series. As it was, only five and a half innings were completed when the downpour put an end to further playing that afternoon. The Louisville made a run in the first inning; Dexter forced Hoy, took second on Wagner's long fly to Doyle, stole third, and ran home when G. Davis dropped the ball thrown by Grady to catch H. Davis, who had reached first on balls and was trying to steal second. That was the only run scored by the visitors. Rusie's pitching completely nullified the efforts of the New Yorks, so that when the New Yorks went to the bat it was impossible to see the ball, and Umpire Swartwood called time, delaying the game ten minutes. When play was resumed both Rusie and Cunningham put on effectively that a run was made until the last half of the fourth inning. Then Tiernan led off with a rattling three bagger to left field and scored on a single by Joyce. It was raining quite lively when the fifth inning began, but both teams hurried matters along. Klittridge made a two baser after two men had been put out, home was left. In New York's half of the fifth Tiernan fled to Dexter. Grady went to first on balls, Rusie singled, Van Halten flew to Hoy, and a base on balls to Tiernan and a wild pitch enabled Grady to score. In the sixth Louisville hit on second and third, with two out, when Tiernan caught Clarke's fly over near the left field seats. It was raining so hard that the game was called. The score:

LOUISVILLE.	T. R. O. A. R.	NEW YORK.	T. R. O. A. R.
Hoy, cf.	3	0	1
Dexter, rf.	3	1	2
Wagner, 2b.	3	0	0
H. Davis, lb.	0	1	0
Clarke, c.	3	0	0
Ritchey, ss.	2	0	0
Cunningham, 3b.	2	0	0
Klittridge, p.	2	0	0
Can't get on.	2	0	0
Totals.	23	1	2

Base on balls—Pittsburg, 4; New York, 2. Struck out—1; N. Y., 1. Umpires, Swartwood and Wood. Time, 1:25.

## Brooklyn vs. St. Louis.

Threatening weather had a bad effect on the attendance when these teams met July 19, at Washington Park, Brooklyn, N. Y., to play the final game of this series. Sharp playing on the part of the two teams enabled them to complete the game before the heavy downpour came. The locals played like champions at the bat, in the field and while running the bases, which was in marked contrast to the style of play put up by the visitors, who fumbled the ball like a lot of amateurs, couldn't bat when men were on the bases, and acted like draught horses when they did get on a base. The Browns started off by scoring a run in the first inning off three safe hits, and although they made six more hits they could not get no more runs. In the seventh they made two singles and a double, but failed to score. In this inning the canvas which is erected above the fence to protect the ball from being knocked into the street deprived the home team of a home run, the ball striking the screen and falling back into the field. Every man on the home team except Lachance made one or more safe hits off Taylor. The only long safe hit was a double bagger by Clements. The score:

ST. LOUIS.	T. R. O. A. R.	BROOKLYN.	T. R. O. A. R.
Dowd, rf.	4	1	2
Stenzel, cf.	4	1	1
Harley, lf.	4	1	0
Cross, 3b.	4	1	0
Decker, lb.	4	1	0
Clements, c.	4	1	0
Quinn, ss.	3	0	1
Arvey, 2b.	3	0	2
Taylor, p.	3	0	2
Totals.	32	1	2

Base on balls—Brooklyn, 1. Umpires, Lynch and Andrews. Time, 1:25.

## Boston vs. Pittsburg.

The Pittsburg took the final game of the first series at Boston, Mass., July 19, by bunting their hits in the third inning and scoring four runs, which proved enough to win even if they had not made any more runs, and they left for New York feeling well contented with the even break on the series at Boston, for that was better than they had done at Brooklyn. The locals substituted Lewis for Klobedanz at the beginning of the fourth inning, and the change proved a good one, but after that, as the day had been done before Lewis came into the game. Gardner pitched effectively throughout, and although batted quite freely he kept the hits so well apart that they netted only three runs to the home team. Ely's batting was a feature, he making two home runs, while the other long safe hits were two double baggers by Collins. Some remarkably clever fielding was done by McCreery, Ely, Long and Collins. The Pittsburg's outfielders had plenty of work to do, accepting all of thirteen chances. The score:

PITTSBURG.	T. R. O. A. R.	BOSTON.	T. R. O. A. R.
Donovan, rf.	5	0	3
McCreery, cf.	5	0	2
Tannehill, lf.	5	0	2
Gray, 3b.	5	0	2
O'Brien, lb.	5	0	2
Padden, 2b.	4	0	2
Ely, ss.	4	0	2
Gardner, p.	4	0	2
Totals.	40	0	2

Base on balls—Pittsburg, 2. Struck out—P. 1; Boston, 2. Umpires, Snyder and Connolly. Time, 1:54.

## Washington vs. Cleveland.

The Washingtons are playing very spasmodic ball these days. They went down before the Cleveland on July 19, at Washington, D. C., like a lot of amateurs, although on the preceding day they played an eleven inning 2 to 2 game with the Cleveland, and fully demonstrated what they were capable of doing when they once tried. Swain started to pitch for the home team, but he was so nervous that he pitched the first inning that he gave way to Weyhing. The latter did well for three innings, when the Cleveland began to straighten out his curves in a very lively manner, and kept it up until the end came. Wagon was hit hard, and the Cleveland was able to get a run in batting, but the perfect support he received enabled him to keep the hits so well scattered that only two runs were made by the home team. The all around work of Keitz, the fielding of Childs, and the batting and base running of Barker were features. The long safe hits were double baggers by Anderson, Gettman and Blake. The score:

WASHINGTON.	T. R. O. A. R.	CLEVELAND.	T. R. O. A. R.
Wagner, rf.	4	0	1
Anderson, cf.	4	0	1
McKean, lf.	4	0	1
Reitz, lb.	4	0	1
Field, c.	4	0	1
Wright, ss.	4	0	1
Swain, p.	4	0	1
Totals.	36	0	1

Base on balls—Washington, 2. Struck out—W. 2; C. 1. Umpires, Emile and Hurst. Time, 1:45.

## New York vs. Pittsburg.

By a fine upbly fight and a clever bunching of hits in the ninth inning, the New Yorks saved themselves from what started out to be a very one sided defeat in their game with the Pittsburg July 20, at the Polo Grounds, this city. The New Yorks played so poorly at the start that the visitors took a big lead, and held it until the end, although the locals made a fine rally at the bat in the ninth inning, bunching five singles, and scoring three runs. Doherty started in to pitch for the home team, but he was so nervous on balls, a wild pitch, and errors behind him, the Pittsburg rolled up five runs in the first inning, and Meekin replaced him in the second. Meekin, too, received poor support, but he pitched well, and the visitors in the remaining eight innings. The chief feature was a triple play by the home team in the eighth inning. With Donovan on second and McCreery on first, Tannehill attempted to bunt. He knocked a little foul fly, which Grady captured

close to the ground, and then threw the ball to Davis, who touched second, putting out Donovan, who had run to third, and touched McCreery, who was standing on second, but the Pittsburgs kicked, claiming that Grady "trapped" the ball. Umpire Swartwood decided all at once as he thought Grady had caught the ball on the fly. The score:

NEW YORK.	T. R. O. A. R.	PITTSBURG.	T. R. O. A. R.
Donovan, rf.	5	0	3
McCreery, cf.	5	0	2
Tannehill, lf.	5	0	2
Gray, 3b.	5	0	2
O'Brien, lb.	5	0	2
Padden, 2b.	4	0	2
Ely, ss.	4	0	2
Gardner, p.	4	0	2
Totals.	40	0	2

Base on balls—Pittsburg, 4; New York, 2. Struck out—1; N. Y., 1. Umpires, Swartwood and Wood. Time, 2:10.

The New Yorks came near winning two games from the Pittsburg on July 21, but Seymour's erratic pitching in the ninth inning of the opening contest spoiled their chances. He had been pitching superbly up to that point and had the visitors shut out. In the ninth, however, he let his famous ascensions, and while in the night regions he gave three men their base on balls and hit another batsman with a pitched ball. All this while he kept netting two runs for the Pittsburg and a victory. Up to the ninth inning it was one of the most interesting games seen on the Polo Grounds in some time. Hastings also pitched remarkably well, allowing the locals only four safe hits and one run. The latter was made in the fourth inning. Davis was hit with a pitched ball, took second on Gleason's out at first and scored on a single by Doyle. Davis, Gleason and Ely easily carried off the fielding honors. The score:

PITTSBURG.	T. R. O. A. R.	NEW YORK.	T. R. O. A. R.
Donovan, rf.	3	0	0
McCreery, cf.	3	0	0
Tannehill, lf.	3	0	0
Gray, 3b.	3	0	0
O'Brien, lb.	3	0	0
Padden, 2b.	4	0	2
Ely, ss.	4	0	2
Hastings, p.	3	0	1
Totals.	35	2	1

Base on balls—Pittsburg, 4; New York, 2. Struck out—1; N. Y., 1. Umpires, Swartwood and Wood. Time, 1:45.

The second game was long drawn out, tedious and uninteresting. The New Yorks were winning perfectly fielding and timely batting, but they were outbatted the locals, helped the latter in getting runs through their misplays, errors, bases on balls, hit by a pitched ball and a wild pitch. Tannehill began pitching for the visitors, but was freely batted from the start, and was driven from the pitcher's position in the fourth inning. Hoffer, later of the Baltimore, succeeded him in the fifth. While he was an improvement over the former, the change came too late to avert a defeat for the visitors. Hartman, who had been in the first game, did not participate in this one. Doyle taking his place and acquitting himself in fine style as a third baseman. Four keen double plays by the home team contributed not a little to the downfall of the visitors. The long safe hits were a triple bagger by Padden and doubles by McCreery and Bowerman. The score:

PITTSBURG.	T. R. O. A. R.	NEW YORK.	T. R. O. A. R.
Donovan, rf.	5	0	3
McCreery, cf.	5	0	2
Tannehill, lf.	5	0	2
Gray, 3b.	5	0	2
O'Brien, lb.	5	0	2
Padden, 2b.	4	0	2
Ely, ss.	4	0	2
Gardner, p.	4	0	2
Totals.	40	0	2

Base on balls—Pittsburg, 2; New York, 1. Struck out—1; N. Y., 1. Umpires, Lynch and Andrews. Time, 1:25.

## Philadelphia vs. Chicago.

The Chicago batted out a victory when they met the Philadelphia for the first time this season on the latter's grounds on July 20, at Philadelphia, Pa. It was a case where the local pitchers were ineffective and their support was poor. Of course the visitors took advantage of these circumstances to strengthen their own standing in the percentage table. The Chicago did not put up a far better game than did the Philadelphia. Every man on the visiting team made one or more safe hits, McCormick leading, while the long safe hits were a home run and a double bagger by Ryan, and two by triple baggers by Chance and one by Thornton and two by double baggers by Lajoie and one by Isbell. The score:

CHICAGO.	T. R. O. A. R.	PHILADELPHIA.	T. R. O. A. R.
Ryan, lf.	5	0	3
McKean, cf.	5	0	2
Decker, lf.	5	0	2
Gray, 3b.	5	0	2
O'Brien, lb.	5	0	2
Padden, 2b.	4	0	2
Ely, ss.	4	0	2
Gardner, p.	4	0	2
Totals.	40	0	2

Base on balls—Chicago, 2; Philadelphia, 2. Struck out—1; P. 1. Umpires, Gaffney and Brown. Time, 2:05.

## Philadelphia vs. Cleveland.

Philadelphia was the only Eastern club that made no attempt to play two games on July 21, but they did make a great work, but it was the more effective of the two, he allowing the Chicago only two safe hits, but was unfortunate in giving a base on balls, making a wild pitch, and having one of the two safe hits follow each other in the second inning, giving Chicago its only run of the game. The Phillies made only six safe hits off Griffith, but they were sandwiched well between bases on balls and errors by the visitors, and three runs resulted, which proved in the first inning nipped off one if not two runs started by the visitors. The score:

CHICAGO.	T. R. O. A. R.	PHILADELPHIA.	T. R. O. A. R.
Ryan, lf.	4	0	0
McKean, cf.	4	0	0
Decker, lf.	4	0	0
Gray, 3b.	4	0	0
O'Brien, lb.	4	0	0
Padden, 2b.	4	0	0
Ely, ss.	4	0	0
Gardner, p.	4	0	0
Totals.	36	0	0

Base on balls—Chicago, 2; Philadelphia, 2. Struck out—1; P. 1. Umpires, Gaffney and Brown. Time, 2:05.

## Washington vs. Cincinnati.

The Washingtons scored an unexpected victory when they defeated the Cincinnati, leaders in the pennant race, July 20, at Washington, D. C. Merce, although a little wild, in giving bases on balls, was generally very effective when men were on the bases, besides this his support was excellent. In fact so perfect did the home team play that it was the greatest kind of luck that the visitors were able to score at all. The only run really earned off Merce's work at short was of the highest order, he accepting all of seven chances and some of them were of apparently safe hits. Dexter to the effect of "Wrigley, that's a little wild, but he was not worthy of being in batting. His three included a double bagger, while the other long safe hits were a triple bagger by Keitz, and a double bagger by McGuire. McBride's fielding is also worthy of mention, he accepting all of five catches in center field. The score:

and faultless, Douglas, Delehanty and Flick being very aggressive at the bat, the trio making nine of the sixteen safe hits credited to the home team. Ryan carried off the fielding honors for the visitors. A batting streak was developed by the Phillies from Sunday and Monday, and was still up until the end came, although they bunched their hits in the best advantage in the fifth and seventh innings, when they pounded in eight of the twelve runs made by them. The long safe hits were a triple bagger by Landon and doubles by Cooley, Delehanty, Lajoie and McFarland. The score:

CHICAGO.	T. R. O. A. R.	PHILADELPHIA.	T. R. O. A. R.
Ryan, lf.	5	0	3
McKean, cf.	5	0	2
Decker, lf.	5	0	2
Gray, 3b.	5	0	2
O'Brien, lb.	5	0	2
Padden, 2b.	4	0	2
Ely, ss.	4	0	2
Gardner, p.	4	0	2
Totals.	40	0	2

Base on balls—Chicago, 2; Philadelphia, 2. Struck out—1; P. 1. Umpires, Gaffney and Brown. Time, 2:10.

The second game was a repetition of the first one, only that the Philadelphia every day in their own way; in fact, it was so one sided to be almost uninteresting. Delehanty was the hero of the day with the stick, he making seven safe hits, including two double baggers, out of ten times at bat. He led the batting in the second game. Kilroy was pitted against Donovan in the pitcher's position, but youth told in this case, and Donovan walked off with the honors. He allowed the visitors only five safe hits, and only for the misjudging of a hard liner by Delehanty they would have been shut out without a run. Kilroy's long safe hits were hit hard all through the Phillies bunched their hits when they did the most good. The long safe hits were a triple bagger by Cross and doubles by Everett, S. McCormick, Delehanty, Lajoie and Landon. The score:

CHICAGO.	T. R. O. A. R.	PHILADELPHIA.	T. R. O. A. R.
Ryan, lf.	4	0	0
McKean, cf.	4	0	0
Decker, lf.	4	0	0
Gray, 3b.	4	0	0
O'Brien, lb.	4	0	0
Padden, 2b.	4	0	0
Ely, ss.	4	0	0
Gardner, p.	4	0	0
Totals.	36	0	0

Base on balls—Chicago, 2; Philadelphia, 2. Struck out—1; P. 1. Umpires, Gaffney and Brown. Time, 2:10.

Although outbatted by the Cleveland July 20, at Baltimore, Md., the Baltimore won by opportune hitting. Powell started seven runs for the home team, by giving six men their base on balls and hitting another batsman with a pitched ball, then the locals managed to hit him safely when men were on the bases. Mail was more steady in his delivery, giving only seven safe hits and was on the bases. A curious feature was the fact that Childs, the Cleveland's second baseman, did not have a fielding chance during the entire nine innings. The visitors, however, kept quite busy at third base, he accepting six chances, Childs led in batting, while the long safe hits were double baggers by Jennings and Wallace. The score:

BALTIMORE.	T. R. O. A. R.	CLEVELAND.	T. R. O. A. R.
Donovan, rf.	5	0	3
McCreery, cf.	5	0	2
Tannehill, lf.	5	0	2
Gray, 3b.	5	0	2
O'Brien, lb.	5	0	2
Padden, 2b.	4	0	2
Ely, ss.	4	0	2
Gardner, p.	4	0	2
Totals.	40	0	2

Base on balls—Baltimore, 2; Cleveland, 2. Struck out—1; B. 1. Umpires, McDonald and O'Day. Time, 2:10.

By scoring two victories over the Baltimore on July 21, the Cleveland took a tight hold on third place in the major league percentage table of championship games played this season. McDonald, who started in to pitch the opening game, was so wild, in giving bases on balls, and ineffective that he was replaced by Kitson. The latter did well, but he was put in the game because the change had been made in the preceding game, and the change was made because the locals would have won. The home team outbatted the visitors, but could not bunt their hits nor make them when needed, as thirteen men were left on the bases, and the game was a feature. His three hits included two double baggers, which were the only long safe hits of the game. The score:

CLEVELAND.	T. R. O. A. R.	BALTIMORE.	T. R. O. A. R.
Donovan, rf.	5	0	3
McCreery, cf.	5	0	2
Tannehill, lf.	5	0	2
Gray, 3b.	5	0	2
O'Brien, lb.	5	0	2
Padden, 2b.	4	0	2
Ely, ss.	4	0	2
Gardner, p.	4	0	2
Totals.	40	0	2

Base on balls—Cleveland, 2; Baltimore, 2. Struck out—1; C. 1. Umpires, O'Day and McDonald. Time, 2:25.

## Cleveland vs. St. Louis.

Superior batting and faultless fielding helped the Browns to a victory over the St. Louis Browns on July 20, at Boston, Mass. The visitors were strengthened some by Tucker, late of the Brooklyn, who played first base, but even with him they were no match for the locals. Hughey was freely batted throughout. The home team bunched their hits in only three innings, but they made more than their seven safe hits, with apparent ease. Nichols was never pushed, and while not batted to any extent, the Browns managed to get in a couple of long hits that helped them in getting runs. Stenzel and Duffy led their respective teams in batting, while the long safe hits were a triple bagger by Tucker and a double by Stenzel. Lowe played finely for the Browns, he accepting all of ten chances at second base. The score:

ST. LOUIS.	T. R. O. A. R.	BOSTON.	T. R. O. A. R.
Dowd, rf.	4	1	2
Stenzel, cf.	4	1	1
Harley, lf.	4	1	0
Cross, 3b.	4	1	0
Decker, lb.	4	1	0
Clements, c.	4	1	0
Quinn, ss.	3	0	1
Arvey, 2b.	3	0	2
Taylor, p.	3	0	2
Totals.	32	1	2

Base on balls—St. Louis, 4; Boston, 2. Struck out—1; S. L., 1. Umpires, Snyder and Connolly. Time, 1:45.

## Brooklyn vs. Louisville.

These teams put up a game on July 20, at Brooklyn, N. Y., that would have been a credit to the leaders in the pennant race, and the superb pitching of Magee gave a victory to the Louisville. For seven innings it was a pitcher's battle, with the odds in favor of Yeager, although the latter was being batted quite freely, while only one safe hit was made off Magee. Still the former was receiving such excellent support and was so well supported at critical times that the visitors could not

get a man across the plate. The only run made in the first seven innings was credited to Brooklyn and was the result of two wild throws by Magee of bunts by Lachance and Hallman. That Lachance went to third on Shindle's out at first and scored on Magee's one at first. In the eighth the Louisville began to bunt their hits and three runs resulted, and three more singles in the ninth gave the visitors another run. Wagner led in batting. His three hits included a double bagger. The only other long safe hit was a triple bagger by Clark. A single by Smith in the third inning was the only safe hit made by the Brooklyn. The score:

LOUISVILLE.	T. R. O. A. R.	BROOKLYN.	T. R. O. A. R.
Hoy, cf.	5	1	2
Dexter, rf.	5	1	2
Wagner, 2b.	5	1	2
H. Davis, lb.	5	1	2
Clarke, c.	5	1	2
Ritchey, ss.	4	0	1
Cunningham, 3b.	4	0	1
Klittridge, p.	4	0	1
Totals.	41	1	2

Base on balls—Louisville, 2; Brooklyn, 2. Struck out—1; B. 1. Umpires, Lynch and Andrews. Time, 1:51.

There was surprise expressed in no mid terms when the Brooklyn went down before the second game on the same afternoon before the Louisville. There was only one stage of the proceedings that Brooklyn had a chance to win the first game. That was when they were on an equal footing with the visitors at the close of the fifth inning. In the sixth, however, the Louisville went to the front and were never headed again. In this contest it was different. The Brooklyn assumed the lead in the opening inning and held it until the eighth, when three runs made by the Louisville put them in the van and they finished there. The runs in the eighth were made as follows: Clarke was hit with a pitched ball, and stole second. Hoy popped up to Magee. Then Dexter followed with a triple bagger, scoring Clarke. Wagner hit to the center field fence for a home run, sending in Dexter ahead of him. This virtually settled the game. The score:

LOUISVILLE.	T. R. O. A. R.	BROOKLYN.	T. R. O. A. R.
Clark, lf.	5	0	0
Hoy, cf.	5	0	0
Dexter, rf.	5	0	0
Wagner, 2b.	5	0	0
H. Davis, lb.	5	0	0
Clarke, c.	5	0	0
Ritchey, ss.	4	0	0
Cunningham, 3b.	4	0	0
Klittridge, p.	4	0	0
Totals.	41	0	0

Base on balls—Louisville, 2; Brooklyn, 2. Struck out—1; B. 1. Umpires, Lynch and Andrews. Time, 1:51.

There was surprise expressed in no mid terms when the Brooklyn went down before the second game on the same afternoon before the Louisville. There was only one stage of the proceedings that Brooklyn had a chance to win the first game. That was when they were on an equal footing with the visitors at the close of the fifth











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